COLUMBIA COLLEGE

DR. R. WRIGHT SPEARS
PRESIDENT

Tenth Annual Festival
of
Arts and Sciences

Presents

NELSON AND NEAL

AUSTRALIAN-AMERICAN TWO-PIANO TEAM

COLUMBIA COLLEGE AUDITORIUM

FRIDAY, APRIL 8, 1960

8:00 P.M.

PROGRAM

I.

Andante in D minor.....*Wilhelm Friedmann Bach*
(1710-1784)

Wilhelm Friedmann Bach was the eldest son of the great Johann Sebastian Bach. His contemporaries agreed that Wilhelm Friedmann was the most talented of Bach's children and was the one best fitted to carry on the tradition of his great name. It is unfortunate that except for creating a few musical gems such as this charming little work for two pianos he wasted his talents in dissolute living.

Variations, Opus 56b on a theme by Haydn.....*Johannes Brahms*
(1833-1897)

Chorale St. Antoni—Andante
Andante con moto
Vivace
Con moto
Andante
Poco presto
Vivace
Poco presto
Finale—Andante

Based on the Chorale to St. Anthony by Haydn, these variations form one of the most monumental works ever written for two pianos. Although usually heard in their orchestral form today, the variations were published first as a two-piano work in 1873 and received their premiere performance the same year, with Clara Schumann and Brahms himself at the pianos.

The work is extremely taxing for all but the best of pianists and requires two virtuoso performers to be rendered with justice. The splendor of cascading octaves, brilliant sixths, and lightning thirds dashed off in the rapid passages contrast nobly with the passionate beauty of the slow variations. The *Finale,* a stately passacaglia, is in itself a set of short variations which which move to a stunning climax.

II.

THREE FAMOUS DUETS

Marche Militaire, Opus 51, No. 1.....*Franz Schubert*
(1797-1828)

Slavonic Dance, Opus 72, No. 2.....*Antonin Dvorak*
(1841-1904)

Hungarian Dance, Book 1, No. 5.....*Johannes Brahms*

Few people realize how much wonderful music has been written for piano, four hands. It is a popular misconception that the literature consists mostly of arrangements of music written originally for other instruments. Nelson and Neal present here three well-loved pieces which are rarely heard in their original form, as piano duets.

Romance.....*Sergei Rachmaninoff*
(1873-1943)

Russian Easter.....*Sergei Rachmaninoff*

Rachmaninoff wrote this *Romance* for two pianos immediately before his popular *Concerto No 2 in C minor*. Its rich accompaniments and haunting melodic lines typify the mature romanticism for which he was best known. *Russian Easter* contains a wonderful carillon — the first Rachmaninoff ever composed — which resembles the fanatic peal of Orthodox Church bells on Easter Sunday as closely as can be managed with the tones of a piano.

INTERMISSION

III.

Three Etudes.....*Victor Babin*
(1908-)

Tempo giusto, con fuoco
Adagietto contabile
Allegro molto, dramatico

Mr. Babin writes, especially for those notes: "These studies (part of a larger cycle) were composed at various times in Europe and America, for the purpose of isolating certain problems in the art of two-piano playing. At the same time I have endeavored to create in each of the works a distinctly personal musical profile. Without in the least inviting comparisons I tried to solve the great problem of "music versus technique" in the manner of the incomparable master of the Etude: Fredèric Chopin."

Scenas Infantis.....*Octavio Pinto*
(1890-1950)

Corre, Corre
Roda, Roda
Marcha, Soldadinho
Dorme, Nene
Salta, Salta

These delightful scenes of childhood were dedicated to the composer's own children. In five imaginative sketches, Pinto has captured the sympathetic smiles with which parents watch their children at play.

IV.

Concerto Pathetique.....*Franz Liszt*
(1811-1886)

This concerto for two solo pianos represents Franz Liszt's major contribution to the realm of two-piano music. It is written in one movement, and its principles of thematic development are the same as in Liszt's symphonic poems. Although the *Concerto* was published in 1866, Liszt tried to perfect its somewhat rambling and loosely woven form during the next eleven years. Nelson and Neal perform, for the first time, a new and more compact version of this challenging virtuoso piece.

NELSON and NEAL are two of the world's busiest concert artists; in the last ten years, they have played nearly 1,000 recitals on both sides of the globe.

Allison Nelson was Australia's leading child prodigy and was brought to this country by Eugene Ormandy in 1944. While studying with Rudolph Serkin at the famed Curtis Institute of Music in Philadelphia, she met and fell in love with Harry Lee Neal, studying there with the renowned pedagogue, Mme. Isabella Vengerova.

Today this brilliant young couple fills a rigorous concert schedule, traveling with their three children and tour manager in a specially constructed bus. This $40,000 mobile unit contains complete living facilities for eight. It is self-sufficient to the point of built-in water, sewerage and electric power systems, and is complete even to carrying short wave radio, television and a mobile telephone. Tucked in the back are two specially matched Baldwin concert grand pianos.

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